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ABSTRACT

This document presents a curriculum (based on the author's own experiences listening to music) that aims to get children to become aware of themselves by having them write down their thoughts and feelings (their "contemplations") after listening to music or in response to famous quotations. The document discusses how the curriculum was developed and refined. Contains 13 lessons and a list of quotations and their sources. A thirteen-page section on "Program Highlights" is appended. (RS)

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Experiences, Reflections, and Insights (1982)

Original Curriculum for IMPACT II Grant

by

Jeffrey Pflaum

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CS 216 406

EXPERIENCES, REFLECTIONS, AND INSIGHTS

My program originated as a result of my own experiences with music. Many times I found myself listening to music after I came home from school. The amount of time varied each day; however, the average listening time was about one hour. I felt that listening to music, especially rock 'n roll, was a way to "drown" out my experiences from the school day. I'd relax with the sounds I liked. Maybe you might even call it a form of self-hypnosis. I wanted to "transcend" a world I couldn't and didn't want inside my head.

Just the opposite resulted! It seemed to me that there were gradualy stages where my listening broke down into different "layers" of experience. Eventually, I descended, from the immediate impression of the music, that is the actual stimulus of the music itself, to the lyrics of the songs, and then, from those words, there

triggered in my mind, via association, the experiences of the school day, as well as other events happening in my life.

I would become the eyes, the "awareness," focusing in on my class. Moving all around the room, I became a stream of consciousness observing and examining, or reflecting, on the day in school. I watched myself in key relationships that cropped up on a particular day. I found myself putting together "puzzles" of psyches, sometimes succeeding, sometimes failing. Times when I "blew up," lost control of myself, were also seen. I became the television camera in back of my room, recording all the events.

While listening to music, all these experiences came out inside my mind via pictures or images. I saw myself in action. I viewed lessons I taught, reviewing the areas where my procedures fell flat. I observed the strong points, where the students were really "into" the lessons.

I looked at their eyes that seemed distorted by their suspension-or even, if you like, their suspended animation. Their eyes seemed wider, larger, glassier than normal. There seemed to be "a-tension" as well as a peace-a unity of consciousnesses in front of me.

Maybe you'd call my experience a form of dreaming. The reality, inside my head, appeared to be "greater" than my actual experience. I marvelled at myself-the way I had handled things. I was amazing. All this at the expense of some good music. I had travelled inside my own universe and enjoyed the journey.

But the "tracks" often switched-and at that, rather quickly. A song, a rhythm, a beat, or a lyric could take me directly into another feeling-the one or ones I wanted to escape. Many frustrations also came out as a result of my experiences in school and outside it. I could easily ride the "train" of the orignally unwanted emotion or thought, what I had wanted to flee from in the first

place. I tried to stay with the emotion as long as I could-knowing that fighting it, at this point, would only create more tension and stress within my self. I knew, like everything else, things would change, like the music, and I would continue my voyage on some other "vehicle."

There really was no limit to what I could get into-the limits being my own mind and nature. What I could handle for the moment...But I wasn't always so great! There were times I couldn't get into anything. The music became a disturbance inside my head-it seemed like white noise-undifferentiated, monotonous, and stultifying. It occurred to me that I had had a bad day. Anything, or type of music I played, proved to be "interference."

I became entrenched in many "dialogues." They would be with my friends, parents, administrators, students, as well as objects such as lessons I taught or planned, sports

I played, books I read and so forth. There always seemed to be a "two-way" conversation, or better yet, communication taking place. I saw myself in many roles. I watched the contradictions and ambiguities in my life. So many things came up. My close relationships with my friends kept coming into consciousness. What was going on and all the gaems and conflicts built into the relationships, passed by and by.

Music somehow soothed me into my head. It took the harshness and directness of encountering experiences "cold turkey." Once the music started rolling, my stream of thoughts, feelings, ideas, memories, dreams, associations, and experiences marched by. Music became the motivation for getting into myself-my inside world, my home. It layed the foundation for me to observe myself in the form of images, dialogues, and other imaginings. I was able to take my experiences and reflect upon them, to see where I was or had been, where I am, and where I might be going.

The epxeriences I have just outlined for you initiated the program, EXPERIENCES, REFLECTIONS, AND INSIGHTS. It is modelled after my relationship to music and the resulting experiences inside my head. The introduction for the first part of the program, the contemplation or thinking period, goes something like this:

> "For the next few minutes, I am going to play some music. I want you to relax yourselves, perhaps put your heads down on your arms, close your eyes, and listen to the music. When the music is over, I want you to write down whatever went on inside your head. You can write about your feelings, thoughts, ideas, experiences, the pictures you see in your mind, what you imagined or dreamed. Put down whatever happened in the past 5 minutes. Write whatever came into mind."

And so begins the first lesson. Another thing I should point out-I used index cards for the children's contemplations. The size was 4" x 6". On the card, they filled in their name, the date, and the number of that particular contemplation they were doing. Usually, we put two contemplations on each card, one on the front and one on the back. The length of the contemplations were from 1 sentence to approximately 10 sentences. The average length was about 5 sentences.

Sometimes, I tried explaining alot of words and concepts before the first lessons. I found that too much explanation and analysis only served to confuse the children on what I consider an "easy" assignment. I waited until several contemplations were completed before I started defining terms. I did not want to clutter the key concept of music and its ability to evoke experiences inside ourselves.

You must understand that a program of this nature takes time to develop. You are probably doing something the children have little or no experience in. In some cases I found students sitting there blank and confused. They wrote on their cards: "I couldn't think of anything." Or, "nothing happened." Or, just no response, nothing. However, after several more contemplation periods, most of the class got into the idea (s) I was presenting.

We discussed their experiences after they had finished writing. In the beginning, they were very reluctant to read their responses. This was very personal stuff. But I liked that! This hesitation indicated they were quite aware of inside world goings-on and were not quick about giving them up or have them read aloud. In this case, some students helped me. They gave me the "green light" to read what they had written. They were not embarrassed, shy, or scared to hear their writings in front of the others. This procedure initiated the "relfection" part of the program.

After the contemplations were written, I ream them out loud. I did not give the names of those who had produced them. Everything was done anonymously. This suited the class and myself just fine. We did not spend time analyzing the work. I read them out loud, and asked the class to tell me certain key points of the contemplation. Most of the time the question became: "What feeling does this contemplation express?"

From these short discussions I built up a vocabulary for the children. We defined words such as: thought, think, feeling, emotion, contemplation, meditation, concentration, centering, focusing, awareness, insight, knowledge, hate, love, jealousy, pride, ambition, competition, imagine, imagination, reality, fantasy, dream, daydream, memories, reflection, self-confidence, self-knowledge, self-worth, self-trust, self-reliant, etc., etc. We defined synonyms and antonyms of some of the above words. I was fortunate to have a thesaurus so the children could look up the words.

After listening to other children's experiences, as well as to our brief discussions, the students acquainted themselves with the objectives of the contemplation periods. I kept repeating the basic instructions before and after each session: "What did you imagine or picture in your mind? Did you get into a fantasy, an imaginary trip in your head? How did you feel? Did you get into any thoughts? What happened inside your head? What did you experience? What is life like inside?"

The contemplation periods were conducted every other day. We completed about 120 cards byt the end of the school year. (By the last month or month and a half, we worked daily on the contemplations.) Discussion sessions came once a week. However, that also varied upon the class's request to hear their friends' writings. The discussion period lasted from 10 to 15 minutes. Remember, during this period, I built up a small vocabulary of words used to describe experiences we have.

I think that it is important to note the "thin line" between your role as teacher versus psychologist. I tried not to get too analytical about the children's responses. In certain cases, I felt the experience described was too personal in nature. For example, deaths or tragedies or even nightmares, things of an extremely frightening area, I held back and did not read. One student constantly talked about his mother going back and forth to a mental hospital; about the various nervous breakdowns she had. I did not read these out loud. Privately, I discussed the mother with the child-on the level of teacher and friend, as opposed to psychologist.

In the beginning, when I first started reading the cards, some children indicated, "Do not read to class," on the card. I honored their requests. However, as the students became more comfortable with the discussion periods, this request died out.

Another type of response was the attempt to be funny. In many cases the children's answers, to me, sounded "silly" with little going into the responses. I explained to the class this so-called dividing line between humor and non-humor. "Humor must be thought out. It's easy to be silly, or dopey. But to be funny, well that's hard and takes concentration and effort. The purpose of the contemplation periods is to focus your attention on some form of experience. You must get into it with all your mental and emotional energies. Don't cop out by scribbling down something without thought. Remember, contemplation is focusing closely on some aspect of your experience at the moment."

Throughout the discussion periods, I constantly reviewed, summarized and rehashed key ideas such as the above. I realized that the ability of contemplation takes a long time to build. To me, it is a cumulative experience.

The children will get the message over a period of time. The vocabulary gradually builds as does self-awareness and self-knowledge. Perception, understanding, and insights slowly build as the program progresses from September through June.

Many responses were poetic. Metaphors came through in the writings and also, quite naturally. Off hand, I remember a bit of one contemplation: "My tears fall like leaves from a tree in autumn." Comparisons such as this were found and read to the class. During the discussion, I would quickly indicate how we use comparison as a more sophisticated way of expressing ourselves. Many writers and poets do this. (You could elaborate this by giving examples of metaphors from poems or stories.)

Some thoughts expressed were extremely perceptive and expansive in nature: For example, "I felt that I got into all the thoughts of the other children and I became real sad."

I was literally floored by answers of this type. I think the children's openness to experience enables them to get into "higher" level experiences than we give them credit for-they handle so much and they are not limited in their ability to "free" themselves internally like adults.

We also find contemplations formulated as questions: "I wonder how life will be for me in the future?" "I can't understand my life. What is it really like? What is happening to me?" The children get right into the "maelstrom" of experience, its turmoils, conflicts, and problems-and try and stop the rapid flow of experience-the speeding thoughts and feelings-to find out what's happening inside their minds, in the form of questions.

I would consider this a high level response. Not all of the children will come up with questions. However, all you need is one response like this and focus in on it during the discussion period. Emphasize the importance of asking questions about your experiences. The question gives you a chance to "organize" or "structure" your world. A question is something that tries to find out things.

"Becoming the object" was another favorite type of response. The children became anything they wanted to be. Examples would be: dogs, cats, mice, birds, eagles, pens, pencils, sneakers, flowers, balloons, trees, scissors, etc. By becoming something other than themselves, they had a chance to "create" experiences or fantasies through imagination or creative-thinking-certainly a form of contemplation. In many cases. they created fantasies with the teacher in it. For example, the student became a mouse and the teacher a cat. Every time the mouse came out to play and find food, the cat would try to kill the mouse. Most cases showed the "underdog" student being the victor against great odds. One example I recall now: The teacher became a chair. When the students went to sit down in it, they always squashed the poor chair. I was "brutalized" many times over. They loved it. In fact, it reminded me of fairy tales where children received the "vicarious" thrill of defeating a giant, or adult, such

as Jack and the Beanstalk. These responses came closer to the end of the school year. Definitely a point in school time where much hostility, from the year, starts coming out.

One boy wrote only fairy-tale-like contemplations. None of his writing was "realistic" or dealing with "present-time" situations. Every experience was reflected in a short story. In fact, one story he wrote was almost identical to the biblical tale, Jonah and the Whale. The student found himself "sucked up" by some sort of a fish. By tickling the fish or suing pepper, he caused the fish to sneeze so hard that the child came flying out of the fish's mouth.

One person always became-the-object. Nothing was reflected directly. However, the contemplations were always exact. They demonstrated her feelings, thoughts, attitudes, and experiences from her inside world. I used many of her responses to show the class how we "disguise" our emotions through these stories. But our real feelings

are still projected-even though it is through an indirect statement.

Not all statements were metaphors or fantasies. We had very direct responses, too. For example, "I felt sad today." "I don't want to be in school now." "I am happy because after school I'm going roller-skating." "I felt like I was dieing." "I have a headache and I want to go home." I consider all these responses adequate. How much detail you want in each writing is up to you. You might want each child to produce at least one paragraph-from 4 to 8 sentences.

One child I remember made what I call very "flat" contemplations. What one might call "objective" reporting-almost like a newspaper article. For example, she would write: "I got up this morning. I put on my clothes. I had juice and cereal. I took my books and went to school." All her contemplations were similar to this one. They were devoid of feeling. Yet, I knew this student well and could

not understand these seemingly "boring" or "bored" responses. I used her samples to indicate to the class the importance of emotions, feeling the world around us and also advanced that feelings usually accompany our behavior.

To get at this student's missing feelings, I read several of her cards out loud. "What is missing from this? What feeling do you get after hearing these contemplations? How do you think this person felt? Did the person really feel nothing at the time?" (Also, I knew the student would not take this as a sharp criticism or attack on her. I felt she would respond positively and it would not hold back her creativity.)

Family life and family strife were common responses, too. I found that certain children would follow this train of experience in many of their contemplations. Two children continually got into their uncles. There were so many things happening, constantly, in their relationships with these relatives. One student, as I already pointed out, repeatedly

wrote about his mother who suffered from mental illness. (He was also diagnosed later in the school year for an ulcer-the possible beginnings of one.)

The contemplations enabled the above children to see, upon relfection,- (through reading and discussion),- what was going on in their family. I think, because of their writings, they were able to "step back" and view it more objectively and thus to understand more. It gave them a "handle" on their experience of the family situation. Thus, they weren't pushed in the downstream rapids, wildly, and without control. The children could see the conflicts and how they felt towards various family members.

Sports, gym, athletics-the favorite subject and activity-for most of the children in my school. However, most contests became wars. Yelling, screaming, shouting, arguing, temper tantrums and fights comprised alot of the game time. Their contemplations reflected all the bitterness and hostility that came out in sports.

The game of dodgeball, especially, aroused problems. Through their writings, and relfections, the children became aware of themselves and others in action. They realized how the losers felt soar, angry, and disappointed. They understood how these feelings caused the ensuing arguments and fights. The class was able to control themselves after losing or winning. Because of their insights, they were able to improve their behavior and enjoy the game.

Other "present-moment" responses were produced. For example, if I happen to have a confrontation with a particular student that day, I might see the experience reflected in the contemplation. One child, who was consistently getting to me, wrote: "I can't understand why the teacher gets so mad at me?" I wrote him a personal note listing the reasons for my anger towards him. After that, I think he understood where I was coming from....

Another form of response, coming from the present-moment type, concerns the feelings the students had about the music. They responded to how they felt about the music and how the music made them feel. For example, "The music made me feel like dancing." "I felt I was the singer, singing the songs to the class." "I enjoyed the music. It made me feel good." "I liked the words to that song." The class could responded emotionally or mentally to the music. To me, it showed how the children could get into one thing, whatever it might be, and stay with it-contemplate the immediate stimulus.

I should point out that I increased the music time, from 5 minutes in the beginning of the year (September), to about 15 minutes in June. The music varied. I used rock 'n roll, rhythm and blues, instrumentals, classical, jazz, and popular music. Toward May and June, I played only the children's favorite songs (Top Ten). (During the rest of the year, I also played their songs; but, not quite as much as in May

and June.) By the end of the 15 minutes, they were all into the music, into their own worlds, enjoying themselves in feeling and thought. They were totally unself-conscious of their behaviors while the music played.

Also, I should indicate a "think time" was given immediately after the music finished-usually about 3 minutes. This gave the class time organize their responses.

It is very important for the students to re-read all their contemplations. I had them do this after 40, 80, and 120 cards. After reading their contemplations,- (which takes about 30 minutes),- I gave them the Contemplation Questionaire. This consisted of a series of questions attempting to find out the extent of involvement in the writing sessions. You can find the questionaire and some responses in this guide.

The questionaire gives the children a chance to see themselves-their lives. They have another chance to reflect on their experiences, to understand their inside worlds-to see themselves as a "process" that is continually changing

and creating itself. You might want to do this more than three times. This review or reflection puts the total experience together. It drives more purpose and meaning into their lives. It gives them perspective.

After the Christmas recess, I added the second part of the program. I called this "Sight-Ins." Quotations were taken that I felt reflected many of the children's experiences (as seen in the contemplation periods). The sayings, with their unusual lists of questions, hopefully would further "organize" their experiences, make some sense out of them, and finally, give them increased insight to themselves.and others.

There are two additional lessons: 1) Contemplation On Haiku; and, 2) Contemplating Your Name. Both lessons preceded the "Sight-Ins" lessons. They utilized the experiences of the earlier contemplation periods. Both achieved unusual results.

CONTEMPLATION QUESTIONAIRE

My present class completed over 100 contemplation periods throughout the course of the school year. After they had finished 40, 80, and 120 thinking periods, I gave them a chance to read over their writings. The re-reading of their responses usually took 30 minutes. Following this activity, they received a questionaire to fill out. They were given these simple instructions before filling out the questionaire: "Read each question carefully. Think before answering each question. Use 1 sentence or more for each answer."

QUESTIONS

1) How did you feel after reading your contemplations? What thoughts went through your mind? Describe your experience.
2) Did you learn anything about yourself after reading the contemplation cards? What did you learn about yourself?
3) Do you think contemplation has been helpful to you? How has contemplation helped you?
4) Do the different kinds of music help you contemplate? How does the music help you contemplate?
5) Do you enjoy the contemplation periods? Why do you enjoy

these periods?

6) Can contemplation help you if you have a problem? How can it help? Give me one (or more) way (s) contemplation has helped you.

7) What do you think would happen to the school if everyone,-(all the students and the teachers, too),- contemplated during the day?

8) What do you really enjoy "getting into" during the contemplation periods? Why do you enjoy this so much?

9) What don't you like about the contemplation periods? Why don't you like it?

10) What would you do to change the contemplation periods? Do you have any ideas or suggestions to improve the contemplation periods?

11) What are your last thoughts and feelings about contemplation?

Once the papers were checked for the "strongest" responses, I set up the discussion period. The results were quite amazing to me. Judging by what the children had said, they had really "gotten into" themselves as a

consequence of the thinking periods. I would like to record some of their answers:

(Please refer back to the appropriate question by their number.)

QUESTION 1

1) I felt good because I looked back at what happened before and I can't remember all of that in my mind. But if I write it down, I'll remember better.

2) I feel good because I said what I feel inside.

3) I felt happy and excited-some made me laugh.

4) I felt like I didn't write them. I never thought I wrote that.

5) While I was reading the contemplation cards, the thoughts came back to my head were the thoughts I had during the contemplation periods.

6) A happy feeling like the things I wrote came out of me.

7) I felt excited and sad because some of the contemplations reminded me of those feelings. I felt happy because I expressed my feelings if I was mad at someone. All I have to do is write things down.

QUESTION 2

1) I learned that imagination comes from ideas and I could do anything I want.

2) I learned that writing out your problems during contemplation periods helps you understand yourself.

3) I learned that you should not get upset when you lose in gym.

4) I learned about the thoughts in my my mind and how I feel.

5) I learned that if I try, I will do good.

6) Don't keep problems to yourself.

7) I learned that I could take bad things out by contemplating.

8) It's not what happens to me, it's what I feel inside.

QUESTION 3

1) It has helped me by letting me express myself by writing ..down my feelings.

2) Like when I feel bad, it helps me let it out and I can feel happy.

3) When you have trouble, you get a piece of paper and you can let it out little by little.

4) When things go wrong in your life, you can write down your sad feelings.

5) Contemplation has helped me read and learn more about reading.

6) Contemplation has helped me by showing me what's inside of my mind.

7) Contemplation helps me to think about my family, my parents, my brothers and sisters.

These responses were written after 80 contemplations. I must emphasize the importance of having the children re-read their answers. By reviewing their writings, they a chance to get into their experience, the "flow" of their life, if you will. They get to perceive that their life is a "process" always in continual movement. They become very

of their inside worlds. In fact, they start to see the world from the "inside out."

The discussion period for these questionaires were simple. I read the question and had the children read their answers. Usually other spontaneous answers came out as a result of the children's responses. This period lasts about 30 to 45 minutes.

Lesson

CONTEMPLATION ON HAIKU

After the children had become familiar with the procedures of contemplation, and also the writing of their experiences, I began the second part of my program which, hopefully, would give them greater understanding of themselves.

In this lesson I spent 10 to 15 minutes reading haiku poetry to the children. The poems revolved around the basic themes of haiku, that is, nature, both outer and inner. (You can find examples in most haiku books.) I tried to keep the poems relevant to the experiences of the students.

While the poems were being read, I instructed the class to "get into" the poems by "picturing" them in their heads. Also, they could let their own thoughts go as they listened to the poems. "What do the poems make you think about or imagine inside your own mind?" "Do you get into your own experiences after hearing the poetry?" "What experiences come to your mind after the reading?"

Following the poetry reading, the children wrote down their experiences-what they had contemplated in their minds.

This part of the lesson took approximately 15 to 25 minutes.

The discussion part of the lesson, which can take place immediately after the writing or the next day, involved first a "review" of the children's experiences as the poems were being read. (All I'm doing is repeating the instructions given to the children before the haiku was read.) "Who can describe to me what happened inside their head as they thought about the poems?" Once the "generalized" experience of thinking or contemplation is described by the children, I will read some of the written responses out loud. (If the student wants to read it, I let him go-if not, I'll read aloud.)

The readings of the students' contemplations will usually "trigger" further thoughts. These ideas will be discussed, too. The discussion lasts approximately 30 to 45 minutes, pending on how long the class can handle it.

I would like to make one additional point about procedure. Once the poems have been read to the class, you can give them a few minutes "think time" before they begin writing. This gives them a chance to organize their thoughts before writing.

Also, you might want to vary the amount of poems read. You could just present one poem and have the children contemplate on that for 5 minutes.before writing.

Lesson

CONTEMPLATING YOUR NAME

One day a friend called me on the phone. After I said "hello," he started saying my name, "Jeffrey Pflaum," over and over again...It was a very "unusual" experience for me. Many things started "dancing" inside my mind. So many associations came to me. Of course, my friend got a "kick" out of it because someone had already "done" it to him!

It is an "experience." Especially if you're caught "off guard." Many things were triggered in my head. Memories, daydreams, fantasies, ideas, thoughts, and feelings flashed by my "inner eye" in the mind. This experience became my next lesson...

The procedure for this lesson is simple. Instruct the children that they will repeat their full names to themselves, silently, for the next two minutes. (I added some background music to this-preferably instrumental and soft.) After the children complete this, I give them further instructions: "I now want you to write down what you just experienced inside your head. Try and write whatever

came to your mind. It could be anything from mind-pictures to thoughts, feelings, memories, daydreams, fantasies, and dreams. Whatever you get into you should write down as your experience."

The students are given 10 to 15 minutes to write down their experiences. When they have finished, I will "review" orally what happened inside their heads. "Who can tell me what it was like repeating your name over and over again?" "Can you describe the experience to me?" "What happened?" This will start our discussion rolling. From here, we will go on to the actual reading of the children's written responses. Once again, the readings should "trigger" further responses that will be discussed by the class and teacher. The discussion part should last approximately 30 minutes-maybe longer if the class is receptive.

At the end of the discussion you might ask the children: "WHY did you get these responses as a result of repeating your name over and over?" The idea is to show the importance of a name and all the "things" or associations connected to your name.

Lesson

"KNOW THYSELF"

The primary purpose of the entire program, EXPERIENCES, REFLECTIONS, AND INSIGHTS, is to know yourself, to search, discover, and perceive your inside world. This quotation sums up the program and most of our lives as well...

I began this lesson by defining what a quotation is: "A quotation is a saying as taken from a novel, play, poem, song, or speech. It usually shows a great deal of wisdom, knowledge, and understanding of our experiences. The quote, in many cases, tells us something about ourselves, the way we act, behave, think, and feel. Many times the quotation gives us an "insight" to ourselves. (Define insight as a compound word, "in" plus "sight." Thus, insight means to "see in.")

I introduced the quotation to the class: "Know thyself." (Attributed to Thales) I told the class that we're going to study and learn what this quote means to us. But before going into this, I would like to ask you a few questions...

I "shot" alot of questions "out" to the class: "How many people know what kind of job they might have in the future?

For example, how many of you would like to be nurses? Who would not want to be a nurse? Why or why not? Does anyone want to be a fireman, teacher, or carpenter? If you do, tell me why. If not, why not?" You can ask: "Who is thinking about the reading or math tests coming up soon? Are you going to get a good mark? How do you know? If you're worried about the test, what can you do for that besides taking aspirins?" Or, you can get into this: "What do you do for fun? How do you enjoy yourself? Why do you enjoy doing this? Why don't you enjoy doing this? Do you like to watch T.V. or listen to music. Would you like to dance instead of listening? Why or why not? Do you like to cook? Do you just like to sit on your bed and relax and think? What food do you like? What food don't you like?"

The questioning becomes a brainstorming session. The "result" should indicate to the children that there is a very "strong" reason for doing or not doing things-mainly your "self." The motivation can run up some time, in fact, is a lesson in itself; however, you should keep it between 5 and 10 minutes.

We return to the quotation. I ask the children to write down the dictionary definitions of "know." For example, know

means: 1) to have an idea of in the mind through seeing, reading, hearing, feeling, etc.; 2) to be certain or sure of; 3) to be familiar with; 4) to be sure about the identity of; recognize; 5) to have experienced; 6) to have awareness of; 7) to have understanding.

I will write some of these definitions on the board, try to pin them down to synonyms if possible. "Thyself" really means yourself.

I will then ask the children to write down the meaning of the quotation in their own words. "Can you make some sense from this saying? What does it mean to you?" "Use a sentence or two for your translation." (Some of the responses were: "You should know yourself." "You should know yourself better than anybody." "Find out who and what you are.") At the end of this more or less literal translation of the quote, we can continue with the lesson. (At this point, I hope the children have some idea of what the quote means.)

From here, I write several more questions for them to answer: 1.) Do you think the quotation is true, false, or both true and false?

2.) Why is it important to know yourself?

3.) Give me some examples from your life that show the importance of knowing yourself.

4.) How can you use contemplation or thinking to know yourself?

This writing part of the lesson should take around 30 minutes. The entire lesson up until this point, including the introduction, motivation, and procedure should take no more than an hour.

The second part of the lesson resumes the next day or the following week. For each of the 4 questions, I will choose 5 to 10 responses covering an overall viewpoint. More simply, you can select the best answers to the questions.

Before reading the responses, I will review the definition of the word quotation. We will define, orally, the quotation, "Know thyself."

The children will then read out their responses to the questions. In this series of questions, the one that received the most unusual responses was: "Why is it important to know yourself?" The answers define the overall purpose of the entire program: 1) "How do you solve your problems if you don't know yourself?" 2)"If you always copy someone else, you'll never be yourself." 3) "To know yourself is to know your feelings, be it in front of people or in a diary." 4) Knowing yourself means knowing what you want to do in your

life; it means knowing how to act; it means knowing how you think." 5) "Knowing yourself means knowing that there's something inside you, as opposed to nothing." 6) "To not know yourself is to be like a nothing, NADA. Knowing yourself means being someone; that you are capable of doing many things." 7) "Knowing yourself helps you to be yourself-to have fun-to be able to enjoy your thoughts and feelings." 8) "Knowing yourself means you could think about what you can do-you are in control of yourself-aware of yourself." 9)"Not to know yourself means not to understand what's going on your life or what will happen to you." 10) "Knowing yourself means that you should be able to understand your inside world-to get to like it-to get to be aware of it." 11) "Knowing yourself helps you not worry so much what other people say about you because you know yourself and can help yourself."

I discussed the key elements of each response. If there were additional answers following the readings and discussion, we got into them as well.

The ending of the lesson summarized the insights or "Sight-Ins" emanating from the quotation, "Know thyself."

Lesson

"Sight-Ins"

"MY EYES MAKE PICTURES, WHEN THEY ARE SHUT."

(Coleridge-A Daydream)

An important aspect to thinking, contemplating, or any form of creating is visualization. Actually, this quote defines the imagination. With our "inner" or "third" eye, we see pictures on an imaginary movie screen inside our minds. Creating mental image pictures, or mind-pictures, is necessary for thinking, writing, and reading.

The saying summarizes what the children have been doing in their contemplation periods. By using this quote, we are taking the collective experiences of each child, that is the process of thinking or contemplating, and unifying it into one key concept. This lesson should really "nail" down what the students have been involved in since September.

I ask the children to close their eyes and picture the following: (Here I will have them picture whatever comes to my mind.) a) their room; b) an ice-cream cone; c) a school lunch; d) the teacher when he gets mad; e) a flower; f) a park; g) a dog; h) a game of dodgeball; i.) a dream they had;

j.) a memory; k) a fantasy; l) a pair of "rejects;" m) an experience they had in the lower grades; n) a beautiful day; o) the schoolyard; p) what their mother or father look like; q) a wave; r) a tree; s) Puerto Rico, etc.

The procedure for presenting the examples is always the same: The children close their eyes and then picture whatever it is in their minds. While their eyes are still shut I have them describe the mind-pictures they see. (If they can't handle keeping their eyes closed for too long a period, they can open them. Many children are afraid of the "dark.") I let the visualization go on for 15 minutes. However, if you want to stay with this procedure for a full 45 minutes, and you think it will further develop the concept of mind-pictures, you should continue with as many examples as possible.

I introduce the quotation to the class. I ask the children to write down what the quote means in their own words. We review the answers. ("You still see pictures in your mind, even when your eyes are closed. You see the pictures in your imagination.")

Next, I asked them to give me examples of how this saying worked from their own life experiences. In other words, "Give

me the different ways your mind makes pictures when your eyes are closed." The children took about 15 minutes to complete their answers.

I reviewed the responses and noted the stronger ones on an index card. The following day I had those children read their answers to the class. The rest of the children listened in an attempt to give the main idea of each story. Here are some of the key points as summarized by the students: A) Mind-pictures from emories and dreams can make you happy. B) Mind-pictures can put you in a better place; a better feeling when things are bad. That's what imagination is used for. "In winter, you can be in the summer." C) After you watch a movie, that movie stays in your mind. D) "Bad" movies give bad dreams or nightmares. E) Mind-pictures improve reality or real-world pictures. F) Certain memories stay in your mind. G) Mind-pictures can predict the future. H) Imagination can make things seem like they're happening in the present moment-more real than "real." I) Daydreaming makes mind-pictures in your head and your eyes could or could not be shut. It seems like it is happening right now. J) Contemplation makes mind-pictures. You are looking over all

that has happened. K) Movies are dreams; dreams are movies; movies become dreams. L) Using your imagination opens your inside world for enjoyment.

We discussed the answers for 30 minutes. However, at the end of the lesson we were left with one troublesome question: "How do you get rid of "bad" mind-pictures?" The next day I wrote this question on the board. After choosing the strongest responses, I had the students read them to the class. We summarized our insights at the conclusion.

Lesson

"Sight-Ins"

"I WAS ANGRY WITH MY FRIEND:
I TOLD MY WRATH, MY WRATH DID END.
I WAS ANGRY WITH MY FOE;
I TOLD IT NOT, MY WRATH DID GROW."

(William Blake-Christian Forbearance)

One significant emotion voiced many times throughout the children's contemplations was anger. Much of the anger "walled" itself inside the students. The thinking periods, accompanied by music, enabled the children some form of "release" for the pent-up hostility. This quotation shows the class the most simple and direct for dealing with anger. (Maybe not so simple, but direct yes...)

To motivate the lesson, I asked the students to contemplate on anger. "I want you to get into the feeling of anger. Try and put yourself into an angry state of mind. See if you can actually feel the anger even though you might not be angry." Give the children no more than 5 minutes to get at this feeling. (You might want to use some background

music to accompany their contemplation. Use music that would induce anger in the listeners.)

At the conclusion have the students write down their contemplations. No more than a paragraph is really necessary. Give them 5 to 10 minutes to complete this writing.

The next step is to interpret the quotation. First, I defined the difficult words: wrath = anger; foe = enemy; grow = get larger, increase, get stronger. We then read the poem out loud several times. I let the students read it individually and then as a class. I explained that this part of a poem really contained two parts. Each part telling something about anger. The next step was for the children to write their interpretation for the poem. "Write what the poem means in your own words. A sentence or two will be fine."

I had several children read their answer out loud. After the readings, we try and put a concise definition or translation on the board. This is what we came up with: "If you're angry with someone, don't just hold the anger in, tell or express your anger to him."

When I felt the class had some understanding of the quote, I continued with the questioning. "Give examples

when you were angry or hostile. Tell how you expressed your anger or how you didn't express your anger. Tell what happened in each example." I gave the children 20 to 30 minutes to complete their writing.

To develop my discussion lesson I selected the "best" answers from the two given questions. The first part concerned the contemplations. I had several children read their writings out loud. The rest of the class listened and tried to grasp the main point expressed in the writing.

The same procedure was followed for the second question. I had children read their examples of when they got mad and how they handled it. Once again, the class listened for the key points expressed in each writing. I will give you examples of responses from both questions: 1) Anger gets so powerful it leads to expression in the form of physical violence. You're "crazy" for the moment. 2) Anger is caused by talking behind someone's back. Instead of expressing anger directly to the person you're angry with, you "stab them in the back." 3) Sometimes your best enemy becomes your best friend. "How can you love someone you hated?" 4) Anger between friends is usually a two-way street. It takes two to be angry. 5) "What happens if your anger isn't expressed?" 6) What happens

to the anger that you feel inside as a result of someone screaming at you? 7) Being unfairly treated causes anger within the family. Everyone wants to get the same amount of love-but it just doesn't happen. 8) If anger is not expressed directly to the person you're angry with, you "displace" it on someone who has nothing to do with it. Why? Anger needs an outlet because it is a powerful emotion. 9) Anger is so powerful it causes you to flee or run away from the source that may be causing it. Anger can make you scared of what you're going to do or say. 10) What do you do when you get angry at yourself? 11) Competition in sports causes anger-especially if you lose. 12) Negative releases of anger are: name-calling, hitting, or fighting. All you're left with is the hurt feelings.

At the conclusion of this discussion, we were left with several important questions about anger: "What stops you from physical violence when you're really angry at someone?" "How do you control self-anger? How do you deal with anger that you yourself are causing?"

The question on self-anger brought up some significant responses. Examples of times when you're angry at yourself: a) when you're tired; b) when you do work; c) when you curse; d) when you get into trouble; e) when you get screamed at; f) when you make mistakes doing work; g) when you wake up in the morning; h) when you don't do you're homework; i) when you're writing a poem and it doesn't come out the way you intended; j) when you lose something; k) when you don't pass a test.

After relating the various causes for self-anger, we discussed ways in which we could deal with self-anger arising in each example.

Lesson

"Sight-Ins"

"THE ONLY THING WE HAVE TO FEAR IS FEAR ITSELF."

(Franklin d. Roosevelt, First Inaugural Address, 1933)

One of the most prevalent states of mind we live in today is fear. During the present school year, several children in my class suffered severely from this emotion. Also, many of the contemplation cards reflected this feeling.

In this lesson, I preferred not to put the children into a fear state through a contemplation. I felt it would be better to "separate" them alittle from the emotion.

I first introduced the quotation and had them translate it into their own words. This was quite a difficult saying to grasp. I guess, even when you start talking about the emotion of fear, you bring the actual feeling up in yourself as well as the students. There seemed to be a "block" with interpreting the quotation.

After discussing the saying, I put several questions on the board for them to answer:

1) Do you think the quotation is true, false, or both true and false? Prove or back up your answer.
2) Describe what happens inside you when you get scared.
3) Give me 2 or more examples of when you got frightened. Tell what happened and what went on inside of you. Tell what you thought about inside your mind.

The children worked on their responses for about 30 minutes. The entire lesson up until this point should take no more than 45 minutes including the explanation of the saying.

The ensuing discussion dealt mostly with questions 2 and 3. In question 2 we discussed the inner states that accompany fear:

1) Fear is a powerful emotion causing panic. Fear is a body reaction that can take us over.
2) Your heart beats faster and faster.
3) Fear causes flight, fleeing, running away.
4) Fear causes your stomach to "tumble"--"butterflies"
5) Fear causes you to get "bad" feelings.
6) Fear causes thoughts about death and dieing.

7) Fear causes shaking, trembling, and shivering.

8) Fear causes crying, sweating, and urinating.

9) Fear causes you to think you're going "crazy."

10) Fear causes you to "hide."

11) Fear causes you to lose control of yourself.

As the children read their "inner" states of fear, the rest of the class listened and added some of their own experiences similar to those mentioned.

The next question (3) dealt with specific examples of the children's experiences with fear: (I am giving you the summations of the children's writings.)

1) Fear causes evil and cruel thoughts of murder and death.

2) Walking alone in the street you feel you're going to be grabbed.

3) Noises and sounds cause fear when they come in the midst of silence-like a dark room at night.

4) Fear causes us to do "crazy" and "brave" things.

5) Fear can paralyze us so much that we think we're dead. We get so "sucked up" by the feeling.

6) Fear can be caused by scary movies.

7) Fear causes "bizarre" things to happen-the world becomes supernatural.

8) Fear causes one to hide away somewhere-but from what?

The discussion period left me, as well as the children, with at least one question: "How do we learn to control fear?" This was my follow-up activity: "Name 5 ways you can control fear." The answers were discussed in a 30 minute period.

Lesson

"Sight-Ins"

"A PENNY FOR YOUR THOUGHT."

(Lyly-Euphues)

Upon discovering this saying, I realized another central idea or concept for contemplation. Usually, we use this quote if we see someone steeped in thought. The person has a "far-away" look on his or her face. They are thinking, involved in something relevant to their life or mind. I liked the saying and felt it could become a good motivation for a lesson.

I started the lesson by putting several questions on the board:

1.) What is thinking? (The children make up their answer from their experience without referring to the dictionary or other sources.)

2.) Look up the definition of think in the dictionary.

3.) What is a thought or an idea? (Once again, students make up answers from experience.)

4.) Look up the definitions of thought and idea in the dictionary.

5.) Write down the number or amount of thoughts you have in a week.

Mon./ Tues./ Wed./ Thurs./ Fri./ Sat./ Sud.

I gave the children about 15 minutes to complete the written work. Thinking was defined as creating thoughts or ideas in your mind. A thought or idea is a product or a result of thinking. A thought is what a person thinks. An idea is a picture in the mind.

The answers to the last question were interesting. The highest total for any one child was well below 100 thoughts. I was happy with these results. The lesson would now show them something they were totally unaware of up until this point.

I gave the background to the quote, that is, how the quote is used today. I gave the children the following instructions: "When I say the quotation, "A penny for your thought," I want you to pick up your pencils and write down a thought that comes to your mind. As you finish,

put your pencil down." When the children put their pencils down, I had them read their thoughts aloud. "We will read some of your thoughts to the class. Each child that reads will receive a penny for their thought." I repeated this procedure a total of 10 times. (It cost me about $3.00 or 300 pennies.) The following is a sampling of the responses:

1) "My best friend was a dog and I was a cat."
2) "I thought that I was a ray of light."
3) "I thought that I was a doctor helping sick people."
4) "I thought I bought a car full of brothers."
5) "I was walking through the street giving people pennies."
6) "I thought of being a gold ring and giving myself to my mother."
7) "I thought I found a million dollars."
8) "I was thinking Mr. Pflaum was a stick."
9) "I thought my family looked like pennies."
10) "I was thinking that it was 3 o'clock."

The results were unusual only because the stakes were so high. This little game lasted at least 60 minutes and could have gone on much longer. I had to stop due to a

shortage in funds. I repeated this lesson a few weeks later. The kids reacted a little differently. They felt I was cheap.

To repeat the procedure: Every time I said, "A penny for your thought," they responded with a thought. They read their thoughts out loud for a penny apiece. I repeated the procedure again. I gave the saying and they wrote a thought. They read.their thoughts for a penny a thought.

At the end of the lesson, I had them go back to the last question on the board-concerning the number of thoughts they had per week. They realized, as a result of the lesson, that many thoughts come to them each day. Certainly greter than their early predictions. We also noted that the amount does vary each day. We noted that contemplation was a type of "centering" activity where we tried to focus on one specific or special thought we had in our minds.

This activity was so successful that I opened a box called, "A penny for your thought." Throughout the day, when something came to their minds, they could take a piece of paper or a 3" x 5" index card and write the thought, idea, or "whatever" down and then file it in the "thought" box.

On the card they put their name, date, and time of writing. They could go to the box any time of the day as long as they didn't interrupt a lesson. This became an ongoing activity through June. From time to time, I would gather the cards and read them out loud to the class. I would not reveal the student who wrote it. Every thing was anonymous.

Lesson

"Sight-Ins"

"NOTHING CAN BRING YOU PEACE BUT YOURSELF."

I think the entire program emphasizes the self of each individual. The world is internal as well as external. It is true that today many things are brought upon us by the outside world. However, there are many things we bring onto ourselves from our inside worlds. We are the creators of our thoughts and feelings. Our experiences live inside ourselves and are brought into focus via contemplation. The feeling of peace would definitely be an aim of contemplation.

Two questions started the lesson:

1) What is your definition of peace?

2) Look up peace in the dictionary and write its definition.

We discussed both sets of definitions for the word peace. We wrote down several synonyms for peace on the board. This introduction took 10 minutes.

Next, I asked the children to contemplate on the word peace. I gave them 3 to 5 minutes to get into "peace." (You might want to put on some quiet, soft background music for this session.) From here they went on to write what they just experienced. "Put down whatever thoughts, ideas, feelings, pictures, or experiences come to your mind." (It took them approximately 10 minutes to complete the writing.)

I had the children read the quotation out loud. I asked them to write what the quote meant to them. They just needed one sentence to compltete this response. We reviewed their answers immediately after writing. I wanted to make sure everybody knew the meaning of the saying.

Several more questions were put on the board:

1) Do you agree or disagree with the quote? Explain.
2) Give me 3 ways you get peace in your life. Keep in mind the following: a) What do you do to get peace?
   b) Where do you go to get peace?
   c) When do you get peace?
3) Is it easy to get to the feeling of peace? Explain or prove your answer.

This concludes Part I of the lesson on peace. I checked the responses overnight. I pointed out the strongest ones. These would become central to my discussion the following day or week. We primarily went over two parts: 1) the contemplation on peace; and, 2) ways of achieving peace from personal experience.

For the contemplations, I let each child read their thoughts. I asked the class questions that were related to the children's answers. Here are some of the questions I formulated:

1) Does getting peace mean feeling lonely?
2) How can you forget things in your mind and get that peaceful feeling?
3) How does feeling free give you peace?
4) How does noise disturb your feeling of peace?
5) How does sleeping and dreaming bring peace? Does it work?
6) Can you find peace in the night?
7) How would going to a mountain bring peace?
8) How does going to the country bring peace?

The next question: "How do you get peace in your life?"

1) How do you get peace from your friends?
2) Do you get peace from playing?

3) Do you get peace from watching T.V.?

4) How do you get peace from being friendly to people?

5) How do you get peace from going fishing?

6) How do you get peace by loving somebody?

7) How do you get peace from being and acting happy?

8) How do you get peace from fantasizing?

9) How do you get peace by controlling yourself?

10) How do you get peace by listening to music?

11) How do you get peace by feeling or being like nothing?

12) How do you get peace by reading a book?

13) How do you get peace by walking in the park?

14) How do you get peace from contemplation?

The entire discussion lasted between 30 and 45 minutes. At the conclusion, we summarized the key points of the lesson.

Lesson

"Sight-Ins"

"MYSTERIOUS LOVE, UNCERTAIN TREASURE,
HAST THOU MORE OF PAIN OR PLEASURE!"

(Addison-Cato)

The lesson began with a contemplation on love: "Contemplate on the word or world of love. Keep these questions in mind:

1) Can you describe your feelings of love?
2) What are your thoughts about love?
3) What mind-pictures do you see?

You don't have to answer each of these questions. Just keep them in mind." (You can let them contemplate with or without music. Length of time approximately 5 minutes.)

The second part of the lesson involved introducing the quotation. We read it several times from the board. I defined all of the important words: mysterious= hard to explain or understand; love= a fond, deep, tender feeling; uncertain= doubtful; likely to change; not to be depended on;

pain= a feeling of being hurt; suffering; pleasure= feeling of being pleased; joy; delight; "hast thou"= "do you have..."; treasure= something of value; riches ; any thing or person much loved.

You realize that I don't take anything for granted. Remember, most of my lessons come from children who are below average in reading. You might not have to be so careful with an on-level class. However....

After defining all the words, I had the children "write what the quotation means in their own words." This quote is not easy to explain. There were many varying answers. But, we eventually came down to this: "Love is a mystery."

The rest of the lesson contained the following questions:

1.) Does love bring pleasure, pain, or both pleasure and pain to you? Explain your answer.

2.) Does love of your parents bring pleasure, pain, or both pleasure and pain to you? Give one example.

3.) Does love of your brothers and sisters bring pleasure, pain, or both pleasure and pain to you? Give 1 example.

4.) Does love of your friends bring pleasure, pain, or both pleasure and pain to you? Give one example.

5.) Does love of your pet bring pleasure, pain, or both pleasure and pain to you? Give one example.

6.) Does love of an object or thing,- (for example, a toy or a doll),- bring pleasure, pain, or both pleasure and pain to you? Give one example.

7.) Does love of sports bring pleasure, pain, or both pleasure and pain to you? Give one example.

8.) What does the title of the following songs tell you about love:

A.) Why Do Fools Fall In Love?

B.) Endless Love

9.) Can you name any other songs with the word "love" in the title? (Name at least 3.)

10.) What are your last thoughts and feelings about love?

This lesson runs 45 to 60 minutes at one sitting. The discussion also lasts the same amount of time. You should

realize that many spontaneous responses will come out during the discussion period. Many new questions might also be formulated by the teacher and the students at the completion of the talk. You will have new questions to add to your knowledge (collective) of love for follow-ups.

You could probably spend an entire period (45 minutes) on the love contemplations. Many of the responses I received were unusual. Love is one emotion that needs to be seen from many, many viewpoints-in fact, as many viewpoints as children in the room. I think we all learned alot from each other.

The two songs mentioned were used during the contemplation periods. We started to look at the lyrics of each song to see where they were coming from in terms of love. You could elaborate this further with love poetry. Even more, include books and movies that have love as a theme.

Lesson

"Sight-Ins"

"HATRED IS SELF-PUNISHMENT."

(Hosea Ballou-MS. Sermons)

"Contemplate on the feeling of hate. Keep these questions in mind as you think:

1) Can you describe the mind-pictures you see?

2) What thoughts go on inside your mind?

3) What happens inside your body?

4) What is hate like?

5) What does hate do to you?

You could make the contemplation totally "open-ended" by omitting the guide questions. Sometimes I really like to make the students "work." I don't want to give them any added information. I want the contemplation to be theirs without my direction.

Following the contemplation, I'll introduce the quote. We will interpret the saying using these questions:

A.) Define the word hate or hatred.

B.) Define the word punishment.

C.) Can you define "self-punishment?"

D.) Read the quotation. Study your definitions of hatred and self-punishment. What does the quote mean in your own words?

The total time for the contemplation plus writing and the definitions of terms should take approximately 30 minutes.

The rest of the questions should be divided between this present period and one other lesson. Let's say you should give 15 minutes to this lesson and 30 to 45 minutes for the second lesson.

QUESTIONS

1) What do you hate? Name a person you hate. Why do you hate this person?

2) Name a place you hate. Why do you hate this place?

3) Name a thing you hate. Why do you hate this "thing?"

4) By hating a person, how do you hurt yourself?

5) By hating a place, how do you hurt yourself?

6) By hating a thing, how do you hurt yourself?

7) <u>The feeling of hate usually goes with other emotions</u>:

   a) Can you explain how hate and love go together?

   b) Can you explain how hate and fear go together?

   c) Can you explain how hate and anger go together?

8) Describe the strongest hatred you ever had in your life. Tell me what happened.

9) How do you get rid of hatred from your self?

10) How do you make hatred into a more positive feeling?

11) Did you ever feel hate toward yourself? Tell me why you hated yourself.

12) Were you able to change the feeling of self-hate (hatred) to a "better" feeling? How did you do it?

13) We have written about many different emotions: love, anger, fear, peace, and hate. Which of these feelings are easiest to get to or to feel?

14) Why is it easiest to get to these feelings?

15) Which of these feelings are hardest to get to or feel?

16) Why is it so hard to get to these feelings?

17) What are your last thoughts, ideas, and feelings about hate?

I think of all the lesson of "Sight-Ins," this one produced the most individual and diverse answers. I remember writing on 5 large index cards (both sides) completing the list of strongest responses. The discussion lesson is good for at least 2 periods of 45 minutes apiece. Again, just starting from the contemplations, we had great results. We really covered some "wild" experiences-some very frightening, and real.

One idea that I like to get across is the combining of feelings. Many times we feel several emotions at one time. Though these questions might seem difficult at the onset, the children's responses showed strong evidence of familarity with the experience. My own personal point of view is that we are always experiencing several feelings at once.

By the time the children get to the final question of a "last will and testament" to hatred, they have a very strong realization and awareness of the negative productivity of this emotion.

Lesson

"Sight-Ins"

"I THINK, THEREFORE I AM."

(Descartes)

One of the main purposes of the program is to develop a "habit" of thinking in children. The famous quotation expresses this idea: "By thinking or using the mind, you realize that you are present in the world." Thinking is really a "process" we are doing all the time. It's so natural to us that we take it for granted. However, in school, thinking-as-a-process must be studied, where the children become aware of what's going on inside their heads. By becoming aware of yourself through your thinking and your thoughts, you get to "feel" your own presence in the world.

I gave the following instructions: "I want everybody to put their heads on the desk for the next 5 minutes. At the end of the 5 minutes, I will give you further instructions." When the children finished, I said: "I want you to write down the thoughts you had in your head for the last 2 minutes. Write as many as you can remember." (I asked

them to write 10 thoughts.) I gave them 10 to 15 minutes to complete this motivation. When they finished I had them read it out loud. (5 to 10 minutes for reading out loud.)

I summed up the motivation by asking: "Can you describe the experience you had for the last 5 minutes? What went on inside you as you sat in silence?"

I introduced the quote to the class and had them look up the word "think," "therefore," and "am." (Literally translated, we came up with: "I use my mind, and for that reason, I exist.") I asked 2 more questions in this introduction: 1) Using the 3 definitions, write what the quote means in your own words. (Try and make some sense out of the quote.)

2) Has there been any moment in time when you were not thinking? If there was, can you describe the experience?

Some of the translations of the quote were fairly good considering the degree of difficulty: "Because he could see all in the mind, he was living." "To have ideas is a reason to exist." "You know where you are because you are thinking

and using your mind. That is a reason to live." "When someone doesn't have ideas, they are not alive."

This is a tough quote for the children to handle. Again, I don't expect a perfect understanding, but a "semblance" of comprehension.

I will present the rest of the questions that were given to the class. All the questions were read and explained-(if need be)-to the class. The students had to use at least 1 sentence to answer the questions. Because there are many questions, I divided them up over a 2 day period. I let them complete 15 questions after we reviewed the meaning of the quote. The next 25 questions were finished the following day.

1) Write 1 thought that makes you sad.
2) Write 1 thought that makes you angry.
3) Write 1 thought that can bring you peace.
4) Write 1 thought that makes you feel lonely.
5) Write 1 thought that scares you.
6) Write 1 evil thought you had.
7) Write 1 thought that always starts you on a beautiful daydream.

8) Write the most powerful thought you ever had.

9) Write the craziest thought you ever had.

10) Write the funniest thought you ever had.

11) Write 1 thought you have about your mother.

12) Write 1 thought you have about your father.

13) Write 1 thought you have about P.S. 16K.

14) Write 1 thought you have about your teacher.

15) Write 1 thought you have about your best friend.

16) Write 1 thought you have about your future.

17) Write 1 thought you have about Coney Island.

18) Write 1 thought you have about "rejects."

19) Write 1 thought you have about Superman.

20) Write 1 thought you have about God.

21) Write 1 thought you have about spring.

22) Write 1 thought you have about Christmas.

23) Write 1 thought you have about your birthday.

24) Write 1 thought you have about the snow.

25) Write 1 thought you have about night.

26) Write 1 thought you have about sunset.

27) Write 1 thought you have about dodgeball.

28) Write 1 thought you have about punchball.

29) Write 1 thought you have about the song, Endless Love.

30) Write 1 thought you would have if you were walking upside-down.

31) Write 1 thought you would have if you were doing everything backwards.

32) Write 1 thought you have about dieing.

33) Write 1 thought you would have if you were a marshmellow.

34) Write 1 thought you would have if you were living inside an egg.

35) Write 1 thought you would have if you were a flashlight.

36) Write 1 thought you would have if you were Mr. Pflaum.

37) Write 1 thought you would have if you were Mr. Braunstein.

38) Write 1 thought you would have if you were the President.

39) Write your last thought that you have right now!!!!

The motivation, introduction, and questioning (first 15) is completed during day 1. Day 2 would complete the lesson in which the children would answer the final 25 or so questions.

While reviewing the student's responses, I circled the "best" answers and used them to formulate my discussion. The ensuing discussion, which came the following week, lasted about an hour. As the children hear the responses, they will usually come up with some more spontaneous answers. If you want, you can break the discussion into 2 parts-pending on how long they can stay with you.

At the end, I'll review the quote: "By creating with our minds, we come alive and aware."

Lesson

"Sight-Ins"

"KNOWLEDGE IS POWER."

(Hobbes, Leviathan)

An aim of my program would lie in the meaning of this quotation. Knowledge of the inside and outside worlds increase the children's awareness of self and others. They enjoy themselves in thought and are also cognizant of their minds in the process of thinking. They realize that the world is "organic" and "organized" from the "inside." It is this feeling and realization, as well as the knoweldge, that gives the children a feeling of "power," strength, force, or ability.

I motivated the lesson by giving the class a list of items and asking how each one can be associated with power: "Can you tell how each of the following items is reltated, connected, or "associated" with power?" The list contained: 1) jet; 2) tornado; 3) sun; 4) wrestler; 5) muscles; 6) microscope; 7) Superman; 8) Bionic Woman; 9) electricity; 10) candy; 11) sugar; 12) ice-cream;

13) water; 14) car engine (motor); 15) speedboats; 16) guns; 17) athletes; 18) Spring; 19) blizzards; 20) eyes.

For example, electricity is power or "juice" that is uded in all our appliances we have. Electricity provides the energy for all sorts of machines. The sun is power because it gives energy and power to all life on Earth. It revitalizes and makes us feel alive. Sugar is power because when used on foods or coming from any fruits it gives us energy (from the natural sugars). Tornadoes are power. They are capable of destroying "anything" in their paths with powerful winds. Microscopes are power. The powerful lens magnifies objects many times their own size.

We can take each of the twenty items and show their "various" connections or associations to power. You can either have them write their answers down or present the motivation orally.

At the end, I'll introduce the quoteation: "Knowledge is power." "Today we're going to find out how knowledge is power."

Next we try and "translate" the quote.

1) Look up the definition of knowledge.

2) Look up the definition of power.

3) Using the definitions of knowledge and power, write in your own words, the meaning of the quotation.

I want the students to understand that something like knowledge, something that is an "abstract," can give one the feeling of "power" or strength or energy or ability.

The final part of the introduction is a small chart the children have to complete. There are 2 questions:

A) Name 5 things (it could be anything) that you have knowledge about or know.

B) For each of the 5 items you have listed, tell me how your knowledge gives you power, energy, strength, force, ability, or skill.

The children put their answers on a chart that looked like the following:

I HAVE KNOWLEDGE ABOUT, or I KNOW ABOUT	I FEEL POWER OR ABILITY FROM THIS BECAUSE
1)	
2)	
3)	
4)	
5)	

The first part of the lesson includes: 1) the motivation; 2) introduction and translation of quote; and, 3) "experience" connection to the quote (chart).

The rest of the lesson contains questions that hopefully expand upon the theme of knowledge and power. There is a series of 40 questions plus a final 10 questions. You can divide this up into 3 or 4 days. The entire lesson would take a week to complete. I felt it was better to present the questions in little "bursts" as opposed to forcing into 1 or 2 days.

QUESTIONS

a) How do you get power from your self?

b) How do you get power from your parents?

c) How do you get power from your friends?

d) How do you get power from thinking?

e) How do you get power from feeling (s)?

f) How do you get power from ideas?

g) How do you get power from flowers?

h) How do you get power from bike riding?

i) How do you get power from the ocean?

j) How do you get power from your own room?

k) How do you get power from the sun?

l) How do you get power from the night?

m) How do you get power from dreaming?

n) How do you get power from your memories?

o) How do you get power from a poem?

p) How do you get power from a quotation?

q) How do you get power from a story or a book?

r) How do you get power from playing sports?

s) How do you get power from a movie?

t) How do you get power from a T.V. show?

u) How do you get power from helping people?

v) How do you get power from studying?

w) How do you get power from your fantasies?

x) How do you get power from expressing yourself?

y) How do you get power from listening to music?

z) How do you get power from contemplation?

1) Can you tell me something you have knowledge about that hardly anyone else in the class has?

2) Prove to me that you have knowledge in this area.

3) How does your knowledge give you a feeling of power?

4) How can somebody else get the knowledge you have?

A) "Contemplation is power." How do you get power from contemplation?

B) "Concentration is power." How do you get power from concentration?

C) "Mind is power." How do you get power from your mind?

D) "Feelings are power." How do you get power from your feelings?

E) "Imagination is power." How do you get power from your imagination?

F) "Self is power." How do you get power from your self?

G) "Colors are power." How do you get power from colors?

H) "Sunsets are power." How do you get power from sunsets?

I) "Speed is power." How do you get power from speed?

J) "Sight is power." How do you get power from sight?

K) "Peace is power." How do you get power from peace?

The final summary question (as well as review): "How does knowledge of anything you know give you power, strength, energy, force, ability or skill? List 10 examples:

1.) Knowledge of _____ gives me power because_____.

2.) Knowledge of _____ gives me power because_____.

The discussion is based on all the "strong" individual responses. The discussion should last about 2 or 3 days depending on how much time you want to allot each day. Many times I ran my discussions to 60 minutes if I felt the children were attentive. If not, you can break it down to 30 minute doses.

Lesson

"Sight-Ins"

"NO MAN BECOMES A FOOL UNTIL HE STOPS ASKING QUESTIONS."

(Ching Chow, Daily News, 1982)

We accumulate many experiences inside ourselves. Somehow we must be like the writers of our books, the great artists of the world, and "organize" this mass of undifferentiated phenomena. The formulating of a question, this thing that attempts to find out, to discover, is a basis for tieing together a multitude of inside world experiences. By questioning, we seek to pinpoint an answer or several answers. But more so than that, the question or the act of questioning, is an activator or trigger for the inner world stimuli, that is, the many experiences we have accumulated. In turn, this energizing of the inside, combined with the awareness coming from searching and discovering, eventually pushes itself outward, or better yet, seeks expression in the outside world. Our internal awareness needs to be complemented by an external awareness. Questioning once again begins toward the outside

world. We begin to question what we observe in the world in front of our eyes-as we did with the world behind our eyes. The "ball" of awareness bounces between the internal and the external. It is precisely the act of questioning that keeps things happening in our phenomenal worlds.

To motivate this lesson, I had the children read a series of poems,- (written by my former students),- with these thoughts in mind:

1) Read each poem and find out what is <u>the same</u> in all of them?
2) What do you "get into" as a result of this "sameness" in each poem?
3) What mind-pictures do you see?

<u>Screaming Out My Feelings</u>

Screaming out my feelings,
out into the world,
as the echoes carry on,
they vanish in the air,
where did all my feelings go?

Lisa Perez

Untouchable

I cannot touch it.
I cannot see it.
I cannot hear it.
What is this
Untouchable thing
That haunts me?

Evelyn Alvarez

Are You Ready?

Are you ready
to see the stars shine
above you
and let the world
go free to find the thoughts
deep inside you?

Wilson Betancourt

Sitting By The Window

Sitting by the window all day long
watching the boys and girls
to see what is good and bad
what is beautiful and ugly
when will I get a chance
to look
at myself?

Evelyn Alvarez

A Feeling Of Evil

My feelings are full of evil.
Why am I so evil?
Why am I so mean?
Why am I so bad?
Would somebody answer
my questions?

Evelyn Alvarez

Wonder

I wonder what I'm going to do,
I wonder what, why, when,
wonder, wonder
always wonder.

Francisco Rivera

What's Going On?

What's going on?
Every time I say,
"What's going on?"
You don't tell me.
WHY?

Emerito Vasquez

Quiet Sea

Quiet sea, quiet sea,
Why do I come to you
Every time I feel sad?
Why are you like that
To me???

Emerito Vasquez

Each poem presents a particular experience of the poet. Most of the poems leave us with a question trying to discover something about that experience. By ending the poem with a question, leaves us, the readers, with a similar state of mind as the poet. We wonder or question the worlds of the poets. We become "engaged" in their "predicament." We question along with them:

1) Why does the sea draw us near to her if we are sad?
2) Why do I always wonder?
3) Why am I so evil?
4) Where do all my feelings go?
5) What is this untouchable thing that haunts me?
6) When will I get a chance to look at myself?

The motivation should last 10 to 15 minutes.

Next, I introduce the quote and have the children define the words question and fool. From there, they will try to interpret the meaning of the quote in their own words; that questioning is a key to learning and awareness.

I made up a set of questions that would totally leave them in their own inner space. Most of the questions lie on an imaginary level, that is, one that is beyond a right or wrong answer-where many answers are possible; where they must "create" answers to questions from the inside. You could probably divide these questions into 3 days activities, with a 4th day for the summation questions.

QUESTIONS

1) Where do all your feelings go?
2) What happens to all the thoughts in your mind?
3) Why is thinking important to reading?
4) How do you create mind-pictures?
5) If you had a chance to live again, what would like to be and why?
6) What happens to you when you die?
7) What would you make if you took the sun, the moon, and the stars and put them together?

8) What 3 things would you like to contemplate on and why?

9) How do you fly a kite with no wind?

10) How do you fly a kite with no string?

11) How do you clap with 1 hand?

12) What happens to all your dreams?

13) How is an idea created?

14) Why are people so unhappy and sad?

15) Does anybody care?

16) Why should you care?

17) Are you foolish if you're good to people? Why?

18) What happens to all your good feelings?

19) What happens to all your bad feelings?

20) Why do people hate?

21) Why do people love?

22) Why are people afraid?

23) What's so funny?

24) Do you think there's life in outer space? Why?

25) How do you float?

26) Are you a somebody or a nobody? Why?

27) What would happen if you put 5,000 thoughts together and make them 1 thought?

28) What would happen if you put love, kindness, freedom, goodness, and peace together? What would you get?

29) How do you play DUBOPPO?

30) What is the definition of LAPORKERINGER?

31) Where do all your kisses go?

32) Which do you like better: your inside world or your outside world? Why?

33) Where is your life, on the inside or the outside or both?

34) If you could change yourself into anything you want, what would you become and why?

35) What would happen if you put together a rose, a thought, and a feeling? What would you get?

36) If you could make the world over again, how would you change it?

37) What would you create if you put a mind, a heart, and a brain together?

38) How would you be able to survive if you had no feelings?

39) How would you be able to survive if you had no thoughts at all?

40) What happens if you mix an idea and a feeling together? What would you get?

41) What is perfect peace?

42) What would it be like if you lived just in the sky?

43) How would a fish communicate with a bird in the sky?

44) Where is nowhere?

45) What would it be like if you had 2 eyes to see the outside world and 10 eyes to see your inside world?

46) What happens to all the mind-pictures you see?

The final summary questions:

A.) Create 10 questions that are important to you and that you would like answered.

B.) Make up 10 "fantasy" questions.

QUOTATIONS USED IN LESSONS

1. "Know thyself." (Solon)

2. "My eyes make pictures , when they are shut."
   (Coleridge-A Daydream)

3. "I was angry with my friend:
   I told my wrath, my wrath did end.
   I was angry with my foe:
   I told it not, my wrath did grow."
   (William Blake-Christian Forbearance)

4. "The only thing we have to fear is fear itself."
   (Franklin D. Roosevelt-First Inaugural Address, 1933)

5. "A penny for your thought." (Lyly-Euphues)

6. "Nothing can bring you peace but yourself." (Emerson)

7. "Mysterious love, uncertain treasure,
   Hast thou more of pain or pleasure."
   (Addison-Cato)

8. "Hatred is self-punishment."
   (Hosea Ballou-MS. Sermons)

9. "I think, therefore I am." (Descartes)

10. "Knowledge is power." (Hobbes-Leviathan)

11. "No man becomes a fool until he stops asking questions."
    (Ching Chow, Daily News, 1982)

QUOTATIONS TAKEN FROM HOYT'S NEW CYCLOPEDIA OF PRACTICAL QUOTATIONS BY KATE ROBERTS

(New York, Somerset Books, Inc., 1922)

(poetry) "The finest poetry was first experience." (Emerson-Shakespeare)

(poetry) "The true poem is the poet's mind." (Emerson-Essays)

(mind) "Each mind has its own method." (Emerson-Essays)

(miracle) "Every believer is God's miracle." (Baily-Festus)

(experience) "Suffering brings experience." (Aeschylus-Agamemnon)

(experience) "Experience teaches slowly, and at the cost of mistakes." (Froude-Short Studies)

(experience) "I have but one lamp by which my feet are guided, and that is the lamp of experience." (Patrick Henry-Speech)

(fear) "No one loves the man whom he fears." (Aristotle)

(fear) "Danger brings fears, and fears more danger brings." ((R. Baxter-Love Breathing Thanks and Praise)

(fear) "Fear always springs from ignorance." (Emerson-The American Scholar)

(fear) "Fear is the parent of cruelty." ((Froude-Short Studies)

(feeling) "Feeling is deep and still; and the word that floats on the surface, is as the tossing buoy that betrays where the anchor is hidden." (Longfellow-Evangeline)

(feeling) "The wealth of rich feelings-the deep-the pure; With strength to meet sorrow, and faith to endure." (Frances S. Osgood-To F.D. Maurice)

(anger) "Beware the fury of a patient man." (Dryden-Absalom)

(anger) "A man deep wounded may feel too much pain to feel anger." ((George Eliot-Spanish Gypsy)

(anger) "Anger is a momentary madness, so control your passion or it will control you." (Horace-Epistles)

(honesty) "Honesty is the best policy." (Cervantes-Don Quixote)

(honesty) "The measure of life is not length, but honesty." ((Lyly-Euphues)

(honesty) "Friends, if we be honest with ourselves, we shall be honest with each other." ((G. MacDonald-The Marquis of Lossie)

(imagination) "Imagination is the air of the mind." (Baily-Festus)

(imagination) "Imagination builds castle in the air." (Burton-Anatomy of Melancholy)

(imagination) "When I could not sleep for cold
I had fir enough in my brain,
And builded with roofs gold
My beautiful castles in Spain."
(Lowell-Aladdin)

(dreams) "And so, his senses gradually wrapt
In half sleep, he dreams of better worlds,
And dreaming hears thee still, O singing lark;
That singest like an angel in the clouds."
(Coleridge-Fears in Solitude)

(dreams) "In blissful dream, in silent night,
There came to me with magic might,
With magic might, my own sweet love,
Into my little room above."
(Heine-Youthful Sorrows)

(dreams) "If this is a dream? O, if it be a dream,
Let me sleep on, and do not wake me yet!"
(Longfellow-Spanish Student)

(dreams) "Twas but a dream,- let it pass,- let it vanish
like so many others! What I thought was a flower
is only a weed, and is worthless."
(Longfellow)

(character) "No, when the fight begins within himself,
A man's worth something."
(Browning-Men and Women)

(character) "I can look sharp as well as another, and let
me alone keep the cobwebs out of my eyes."
(Cervantes-Don Quixote)

(character) "There is a great deal of unmapped country
within us which would have to be taken into
account in an explanation of our gusts and
storms."
(George Eliot-Daniel Deronda)

(character) "Human development is from within outwards."
(Froude-Short Studies on Great Subjects)

(character) "No one became thoroughly bad all at once."
(Juvenal-Satires)

(character) "He is truly great that is little in himself, and that maketh no account of any height or honors."
(Thomas A. Kempis-Imitation of Christ)

(character) "In this world, a man must either be anvil or hammer."
(Longfellow-Hyperion)

(character) "A man should endeavor to be as pliant as a reed, yet as hard as a cedar-wood."
(Talmud-Toanith)

(character) "He makes no friend who never made a foe."
((Tennyson-Idylls of the King)

(character) "Self-reverence, self-knowledge, self-control."
((Tennyson-CEnone)

(friends) "No man's a friend till (he shall) prove a friend."
(Beaumont and Fletcher-The Faithful Friends)

(friends) "The only way to have a friend is to be one."
(Emerson-Essays)

(friends) "An open foe may prove a curse,
But a pretended friend is worse."
(Gay-Shepherd's Dog and the Wolf)

(friends) "Friends are like melons. Shall I tell you why?
To find one good, you must a hundred try."
(Claude Mermet-Epigram on Friends)

(happiness) "Thus happiness depends, as Nature shows,
Less on exterior things than more suppose."
(Cowper-Table Talk)

(happiness) "A sound Mind in a sound Body, is a short but full description of a happy State in this World."
(Locke-Thoughts Concerning Education)

(kindness) "Have you had a kindness shown?
Pass it on;
'Twas not given for thee alone,
Pass it on;
Let it travel down the years,
Let it wipe another's tears,
'Till in Heaven the deed appears-
Pass it on."
(Rev. Henry Burton-Pass It On)

(knowledge) "When you know a thing, to hold that you know it; and when you do not know a thing, to allow that you do not know it; this is knowledge."
(Confucius-Analects)

(laughter) "Laugh and the world laughs with you,
Weep and you weep alone;
For the sad old earth must borrow its mirth,
But has trouble enough of its own."
(Ella Wheeler Wilcox-Solitude)

(learning) "Learning without thought is labor lost; thought without learning is perilous."
(Confucius-Analects)

(life) "It matters not how long we live, but how."
(Bailey-Festus)

(life) "Life is but thought."
(Coleridge-Youth and Age)

(life) "We live in deeds, not years; in thoughts, not breaths;
in feelings, not figures on a dial.
We should count time by heart-throbs. He most lives
Who thinks most, feels the noblest, acts the best."
(Bailey-Festus)

(life) "Love is sunshine, hate is shadow,
Life is checkered shade and sunshine."
(Longfellow-Hiawatha)

(love) "Love spends his all, and still hath store."
(Bailey-Festus)

(love) "Love is like fire...Wounds of fire are hard to bear; harder still are those of love."
(Hjalmar Hjorth Boyesen-Gunnar, Ch. IV)

(love) "My love lies bledding."
(Campbell-O'Connor's Child)

(love) "It's love, it's love that makes the world go round."
(Popular French song in Chansons Nationales et Populaires de France)

(love) "Better to love amiss than nothing to have loved."
(Crabbe-The Struggles of Conscience, Tale 14)

(love) "Two souls in one, two hearts into one heart."
(Du Bartes-Divine Weekes and Workes)

(love) "He is not a lover who does not love for ever."
(Euripides-Troades)

(love) "Love understands love; it needs no talk."
(F.R. Havergal-Royal Commandments, Loving Allegiance)

QUOTATIONS TAKEN FROM BARTLETT'S FAMILIAR QUOTATIONS
(Thirteenth and Centennial Edition)
by John Bartlett
(Boston, Little, Brown and Company,
1882)

Thomas Carlyle

"The great law of culture: Let each become all that he was created capable of being." (p. 472)

"All work is as seed sown; it grows and spreads, and sows itself." (p. 473)

"Music is well-said to be the speech of angels." (p. 474)

"That there should be one man die ignorant who had capacity for knowledge, this I call a tragedy." (p. 474)

"The Age of Miracles is forever here!" (p. 475)

"All that mankind has done, thought, gained or been: it is lying as in magic preservation in the pages of books. (p. 475)

"All work, even cotton-spinning, is noble; work is alone noble...A life of ease is not for any man; nor for any god." (p. 475-6)

"So here hath been dawning
Another blue day:
Think, will thou let it
Slip useless away?" (p. 476)

John Keats

"O for a life of Sensations rather than of Thoughts!" (p. 478)

"A thing of beauty is a joy for ever:
Its lovelienss increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing." (p. 478)

Alexander Dumas

"Great is truth. Fire cannot burn, nor water drown it." (p. 496)

"Nothing succeeds like success." (p. 496)

Victor Hugo

"The supreme happiness of life is the conviction that we are loved." (p. 497)

"Thought is the labor of the intellect, reverie its pleasure." (p. 498)

Ralph Waldo Emerson

"Nature is a mutable cloud, which is always and never the same." (p. 501)

"Every sweet has its sour; every evil its good." (P. 501)

"A friend is a person with whom I may be sincere. Before him, I may think aloud." (p. 502)

Ralph Waldo Emerson

"Nothing great was ever achieved without enthusiasm." (p. 502)

"The highest compact we can make with our fellow is, - "Let there be truth between us two forever more." (p. 505)

"There is no beautifier of complexion or form or behavior, like the wish to scatter joy and not pain around us." (p. 505)

H. W. Longfellow

"Trust no Future, however pleasant!
Let the dead Past bury its dead!
Act ,act in the living present!
Heart within, and God overhead!" (p. 521)

"Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labour and to wait." (p. 521)

"Talk not of wasted affection! affection was never wasted;
If it enrich not the heart of another, its waters returning
Back to their springs, like the rain, shall fill them full of refreshment:
That which the fountain sends forth returns again to the fountain." (p. 522)

Charles Dickens

"Nobody's enemy but his own." (p. 579)

"A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to each other." (p. 580)

Henry David Thoreau

"It takes two to speak the truth,-
one to speak, and another to hear." (p. 588)

"The man is richest whose pleasures are chaeapest." (p. 589)

"The mass of men lead lives of quiet desperation." (p. 589)

"The man who goes alone can start today; but he who travels with another must wait until that other is ready." (p. 589)

"To him whose elastic and vigorous thought keeps pace with the sun, the day is perpetual morning." (p. 590)

"Books must be read as deliberately and reservedly as they were written." (p. 590)

"How many a man has dated a new era in his life from the reading of a book." (p. 590)

"If one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common houses." (p. 590)

"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away." (p. 590)

Matthew Arnold

"Resolve to be thyself: and know that he
Who finds himself, loses his misery." (p. 620)

"Eternal passion!
Eternal pain!
What shelter to grow ripe is ours?
What leisure to grow wise? (p. 621)

Aesop

"Little friends may prove big friends." (p. 9)

"Outside show is a poor substitute for inner worth." (p. 10)

"Self-conceit may lead to self-destruction." (p. 10)

"We often despise what is most often useful to us." (p. 10)

"Be content with your lot; one cannot be first in everything." (p. 10)

"Appearances are deceptive." (p. 10)

"Never trust a friend who deserts you in a pinch." (p. 10)

"Please all, and you will please none." (p. 11)

Sophocles

"I benefit myself in aiding him." (p. 15)

"To him who is in fear everything rustles." (p. 16)

Euripides

"Whoso neglects learning in his youth, loses the past and is dead for the future." (p. 18)

Socrates

"The life which is unexamined is not worth living." (p. 20)

Socrates

"False words are not only evil in themselves, but they infect the soul with evil." (p. 21)

Aristophanes

"If you strike
Upon a thought that baffles you, break, off
From that entanglement and try another,
So shall your wits be fresh to start again." (p. 23)

"Throw fear to the wind." (p. 23)

Plato

"The direction in which an education starts a man will determine his future life." (p. 24)

"Bodily exercise, when compulsory does no harm to the body; but knowledge which is acquired under compulsion obtains no hold on the mind." (p. 25)

Menander

"In many ways the saying "Know thyself" is not well said. It were more practical to say "Know other people." (p. 27)

Theocritus

"O to be a frog, my lads, and live aloof from care." (p. 29)

Plautus

"Patience is the best remedy for every trouble." (p. 30)

Polybius

"There is no witness so dreadful, no accuser so terrible as the conscience that dwells in the heart of every man." (p. 31)

Terence

"Nothing in excess." (p. 31)

"Many a time...from a bad beginning great friendships have sprung up." (p. 32)

"Nothing is so difficult but that it may be found out by seeking." (p. 32)

"I bid him look into the lives of men as though into a mirror, and from others to take an example for himself." (p. 33)

Marcus Tullius Cicero

"The mind of each man is the man himself." (p. 33)

"Nothing can be more disgraceful than to be at war with him with whom you have lived on terms of friendship." (p. 33)

Catullus

Everybody has his own delusion assigned to him: but we do not see that part of the bag which hangs on our back." (p. 35)

Catullus

"I hate and I love. Why I do so, perhaps you ask. I do not know, but I feel it and I am in torment." (p. 35)

Virgil

"Each of us suffers in his own hell." (p. 37)

Horace

"Learn calm to face what's pressing." (p. 39)

"Now learn what and how great benefits a temperate diet will bring along with it. In the first place you will enjoy good health." (p. 40)

Publilius Syrus

"We are interested in others when they are interested in us." (p. 43)

"Every one excels in somethings in which another fails." (p. 43)

"Learn to see in another's calamity the ills which you should avoid." (p.43)

"Powerful indeed is the empire of habit." (p. 44)

"It is easy for a man to talk one thing and think another. (p. 44)

"Practice is the best of all instructors." (p. 44)

"Any one can hold the helm when they sea is calm." (p. 44)

Publilius Syrus

"The bow too tensely strung is easily broken." (p. 44)

"A rolling stone gathers no moss." (p. 45)

"Do not turn back when you are just at the goal." (p. 45)

"No man is happy who does not think himself so." (p. 45)

"Every day should be passed as if it were our last." (p. 45)

"He gets through too late who goes too fast." (p. 46)

"It matters not what you are thought to be, but what you are." (p. 46)

"It is better to learn later than never." (p. 46)

Seneca

"The best ideas are common property." (p. 47)

"Man is a reasoning animal." (p. 47)

"All art is but imitation of nature." (p. 47)

"I do not distinguish by the eye, but by the mind, which is the proper judge of man." (p. 48)

"A good mind possesses a kingdom." (p. 48)

Phaedrus

"Things are not always what they seem." (p. 48)

Pliny The Elder

"Indeed, what is there that does not appear marvellous when it comes to our knowledge for the first time? How many things, too, are looked upon as quite impossible until they have been effected?" (p. 49)

Petronius Arbiter

"One good turn deserves another." (p. 51)

"A man musy have his faults." (p. 51)

"Beauty and wisdom are rarely conjoined." (p. 51)

Plutarch

"The most perfect soul, says Heraclitus, is a dry light, which flies out of the body as lightning breaks from a cloud." (p. 53)

"Moderation is best, and to avoid all extremes." (p. 53)

"All men whilst they are awake are in one common world; but each of them, when he is asleep, is in a world of his own." (p. 58)

Epictetus

"Reckon the days in which you have not been angry. I used to be angry every day; now every other day; then every third day and fourth day; and if you miss it so long as thirty days, offer a sacrifice of thanksgiving to God." (p. 64)

"There are some things which men confess with ease, and others with difficulty." (p. 64)

Pliny The Younger

"There is nothing to write about, you say. Well, then, write and let me know just this,-that there is nothing to write about; or tell me in the good old style if you are well. That's right. I am quite well." (p. 65)

Marcus Aurelius Antoninus

"The universe is change; our life is what our thoughts make it." (p. 66)

"Whatever is in any way beautiful hath its source of beauty in itself, and is complete in itself; praie forms no part of it. So it is none the worse nor the better for being praised." (p. 67)

"Observe always that everything is the result of change, and get used to thinking that there is nothing Nature loves so well as to change existing forms and to make new ones like them." (p. 67)

"Time is a sort of a river of passing events, and strong is its current; no sooner is a thing brought to sight than it is swept by and another takes its place, and this too will be swept away." (p. 67)

"The controlling Intelligence understands its own nature, and what it does, and whereon it works." (p. 68)

"If any man can convince me and bring home to me that I do not think or act right, gladly will I change; for I search after truth, by which man never yet was harmed." (p. 68)

"Everything is in a state of metamorphosis. Thou thyself art in everlasting change and in corruption to correspond; so is the whole universe." (p. 68)

Diogenes Laertius

"When Zeno was asked what a friend was, he replied, "Another I." (p. 72)

Dante Alighieri

"There is no greater pain than to recall a happy time in wretchedness." (p. 75)

"Pride, Envy, and Avarice are the three spearks that have set the hearts of all on fire." (p. 75)

Herman Melville

"Thinking is, or ought to be, a coolness and calmness; and our poor hearts throb, and our poor brains beat too much for that." (p. 604)

John Ruskin

"In order that people may be happy in their work, these 3 things are needed: They must be fit for it: They must not do to much of it; And they must have a sense of success in it." (p. 604)

"Give a little love to a child, and you get a great deal back." (p. 606)

Christina Georgina Rossetti

"One day in the country
is worth a month in town." (p. 649)

"Silence more musical than any song." (p. 649)

George Louis Palmella Busson Du Maurier

"A wave of religious emotion rolled over Little Billee and submerged him; swept him off his little legs, swept him out of his little self, drowned him in a great sething surge of love-love of his kind, love of love, love of life, love of death, love of all that is and ever was and ever will be." (p. 665)

Mark Twain

"A promise not to do a thing is the surest way in the world to make a body want to go and do that very thing." (p. 674)

"Habit is habit, and not to be flung out of the window by any man, but coaxed down the stairs a step at a time." (p. 678)

"We should be careful to get out of an experience only the wisdom that is in it-and stop there; lest we be like the cat that sits down on the hot stove-lid. She will never sit down on a hot-stove lid again-and that is well; but also she will never sit down on a cold one anymore." (p. 678)

"It may be called the Master Passion, the hunger for self-approval." (p. 679)

William James

"Be not afraid of life. Believe that life is worth living, and your belief will help create the fact." (p. 715)

Anatole France

"To know nothing at all; to imagine is everything." (p. 723)

Friedrich Wilhelm Nietzsche

"Is not life a hundred times too short for us to bore ourselves?" (p. 727)

"A strong and well-constituted man digests his experiences (deeds and misdeeds all included) just as he digests his meats, even when he has some tough morsels to swallow." (p. 727)

"Without music life would be a mistake." (p. 727)

Robert Louis Stevenson

"There is no duty we so much underrate as the duty of being happy." (p. 749)

"To be what we are, and to become what we are capable of becoming, is the only end in life." (p. 749)

"There's no music like a little river's. It plays the same tune (and that's the favorite) over and over again, and yet does not weary of it like men fiddlers. It takes the mind out of doors; and though we should be grateful for good houses, there is, after all, no house like God's out-of-doors." (p. 750)

George Bernard Shaw

"People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them." (p. 764)

George Bernard Shaw

"Home life as we understand it is no more natural to us than a cage is natural to a cockatoo." (p. 765)

"You don't learn to hold your own in the world by standing on guard, but by attacking, and getting well hammered yourself." (p. 765)

Kahlil Gibran

"You are but little when you give of your possessions. It is when you give of yourself that you truly give." (p. 924)

"Work is love made visible. And if you cannot work with love but only with distaste, it is better that you should leave your work and sit at the gate of the temple and take alms of those who work with joy." (p. 924)

"I have learned silence from the talkative, toleration from the intolerant, and kindness from the unkind; yet strange, I am ungrateful to those teachers." (p. 924)

"We shall never understand one another until we reduce the language to seven words." (p. 924)

Franz Kafka

"You do not need to leave your room. Remain sitting at your table and listen. Do not even listen, simply wait. Do not even wait, be quite still and solitary. The world will freely offer itself to you to be unmasked, it has no choice, it will roll in ecstacy at your feet." (p. 927)

PROGRAM HIGHLIGHTS

EXPERIENCES, REFLECTIONS AND INSIGHTS sees education as a developer of mind and self. The key step to learning about any "world" is to know our selves first. The foundation of education lies in its acknowledgement of an inner world as the precursor to the study of basic subject areas.

Think of it this way: How does one learn to read or write without an understanding of the processes involved in these activities? Through my program, reading becomes the ability to translate words into mental image pictures. Writing is a little more complicated for it must take those mind-pictures, created by imagination and thought, and translate them into words.

As an introduction to reading and writing, I deal with the inside worlds of children. What does each child have to know about mind and self in order to learn? What makes up the inside world? Why is it so important to know the contents of our inner beings before studying different subjects? These are some of the questions I try to answer in my teaching.

My teaching should "connect" with the inner worlds of my students. It wouldn't be beneficial if education builds a "wall" around the self and mind of the child. Education "opens up" the worlds of children so that they will be receptive to new ideas and learning. Becoming aware of self and mind enables the child to realize that he is the master of his fate. The motivation to learning comes from within, and not from without,

is what the student intuits. From this viewpoint, motivation becomes "self-motivation" and education equals "self-education."

I would like to think of myself as the motivator and catalyst for my children. But I know the reality of that student who is initially turned on by me, and who eventually leaves me on the "outside" as he pursues further knowledge. I "disappear" as the child gallops into the mysteries of new worlds. The stimulus for learning lives inside our selves.

EXPERIENCES, REFLECTIONS AND INSIGHTS attempts to get children to become aware of themselves. The world of self and mind contains the experiences of our lives and the means for experiencing them. Thoughts, ideas, feelings, fantasies, events, dialogues, memories, dreams, daydreams and mental image pictures are the "stuff" of our inside worlds. Our experiences become part of our selves through the pictures recorded by the mind. In my program, I deal with both mind and self.

First, I develop the imagination. I teach the concept that the mind changes words into pictures. The children close their eyes and picture words in their minds. Some examples are: dog, apple, room, sky, rainbow, clouds, bird, pencil, and flower. From here, Ill build simple 2-word sentences such as: Frogs hop; Children play; Birds fly. "What are you looking at?" "What pictures do you see in your mind?" "Can you describe the mind-picture?" This is further developed using 4, 6, and 8 word sentences and eventually to complex sentences. The last stop

is the paragraph.

Words-as-mind-pictures reveals to the student an inside world, an imagination, a mind creating pictures and a "third" eye observing the pictures. The children begin to realize the processes involved in subjects such as reading and writing before they actually read or write. This is the basis for all my teaching.

It's funny, but initially in primary grades, we teach words (reading) via pictures. The children translate the pictures into words. The pictures, of course, are on the "outside." However, as the student goes to the upper grades, from picture books to "word" books, they are never taught to "reverse" the process, that is, to change words into mind-pictures. They never go beyond the lavish motivation of beautiful pictures. Children are not taught to realize, that because of their maturity, they must now make up pictures inside their heads.

The program continues with an introduction to my definition of contemplation: "looking at your experiences as pictures inside your head." Instructions are given: "Fold your hands on your desk. I want everybody to count backwards from 50 to 1. Take your time and don't rush. When you're finished, write down what just happened inside your heads."

The children learn to "see" inside. (Although now they are not changing words into pictures, but experiences into pictures.) Funny things start happening-all sorts of images and small "side"

journeys occur "in-between" the numbers as they start counting backwards from 50.

After practicing this techniques and discussing their experiences, I changed the format. I dropped the counting and added 5 to 10 minutes of music with these instructions: "Sit back and relax. Enjoy the music. When it's over, write what you experienced inside yourself." I began discussing the writings once everyone became familiar with the art of contemplation- "relaxing yourself, listening to yourself and experiencing yourself."

As the contemplation periods accumulated, the students showed an increased awareness of themselves. They realized the process of becoming aware and enjoyed the music as it soothed them into their worlds. Experiencing one's self became an important prerequisite for learning. If the child knows the feeling of experiencing, if he is aware of the mind and its ability to create images, he has established a background for getting into the underlying worlds of reading and writing. Because of the connection to his world, meaning and purpose are joined to these subjects. Motivation starts thriving from inside. Thus, teacher exits, child enters.

Perhaps some of the ideas initiated here frighten you. I rely on the students' responses to develop the lessons. Their answers make up the discussions. And maybe, just maybe, I could be pinching some "nerves" that would be better off I left them

alone. I want their personalities to emerge in times when some might desire "suppression" of individuality.

Through music, children encounter themselves and experience the feelings and sensations associated with their worlds. They realize what brings them "up and down." They learn to develop a positive attitude towards contemplation and self-expression. It is true that some contemplations showed negativity, but it was the experience of contemplation and then, in turn, expressing it, with a background of music, that provided the "release" of emotions, where destructive feelings changed to more "constructive" ones. (I say this from experience. The contemplation questionaires filled out by the students repeatedly indicated awareness of unhappiness and how, as a result of the thinking periods, they were able to "get into it" and "get it out.")

When the children had reached their 50th contemplation, I felt a need for something that would intensify their inner journeys. I wanted an increased awareness and further insight into themselves. This part of the program, which I called "Sight-Ins," would add structure and "organize" the many events described in a student's contemplations.

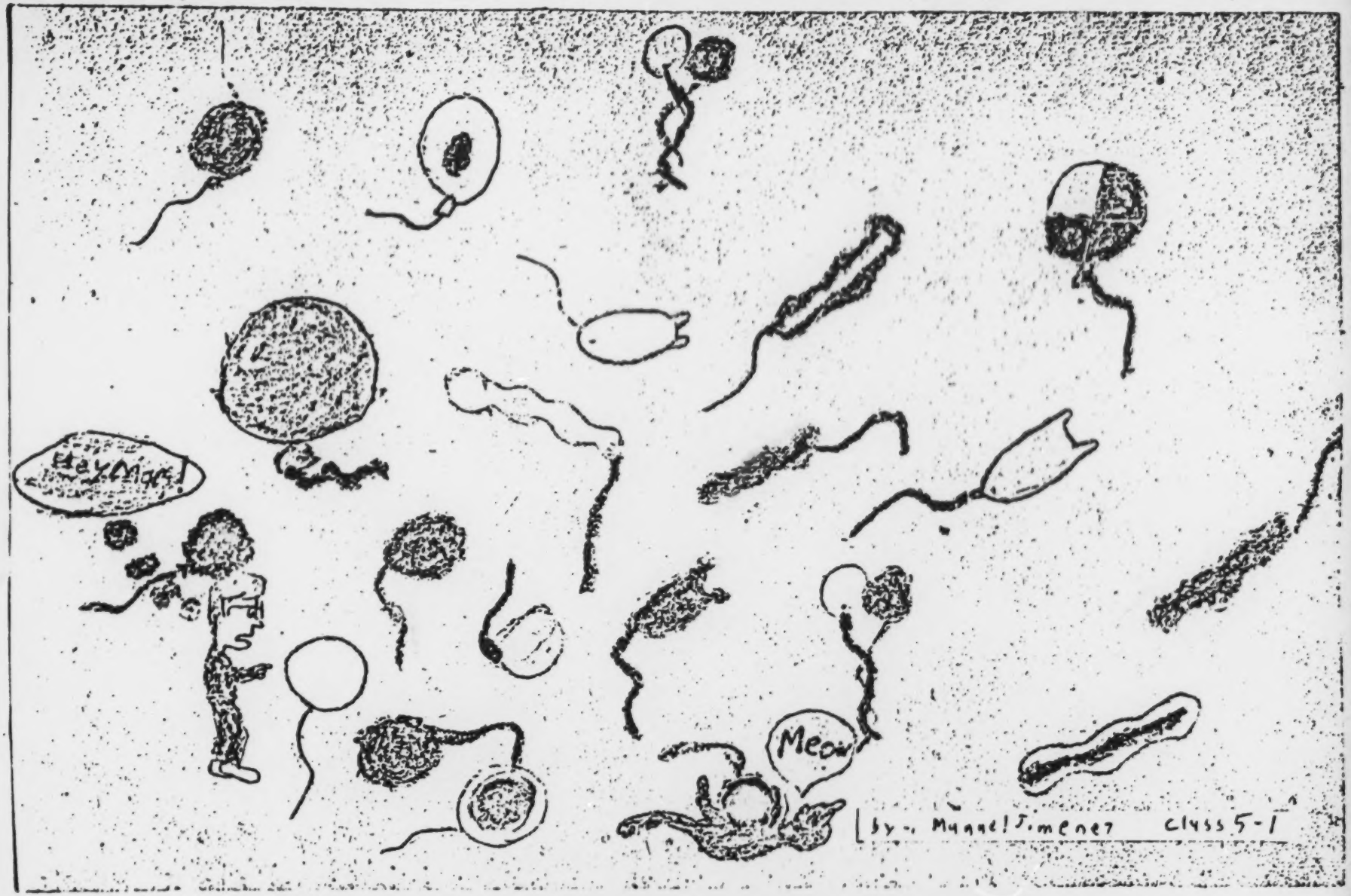
I selected quotations reflecting the contents of the written responses as well as the processes involved during the thinking periods. The following quotes were used: (1) "Know thyself." (2) "My eyes make pictures, when they are shut." (3) "The only thing we have to fear is fear itself." (4) "A penny for your

thought." (5) "I think, therefore I am." (6) "Knowledge is power."

I really got into quotations. I perceived all the energy of experience concentrating itself in a quote. I felt that many ideas could be abstracted from the sayings in the form of questions. After some practice, each quotation yielded an unusual assortment of questions which usually left a student inside his head, in his own inner space, without the fear of "right and wrong" answers.

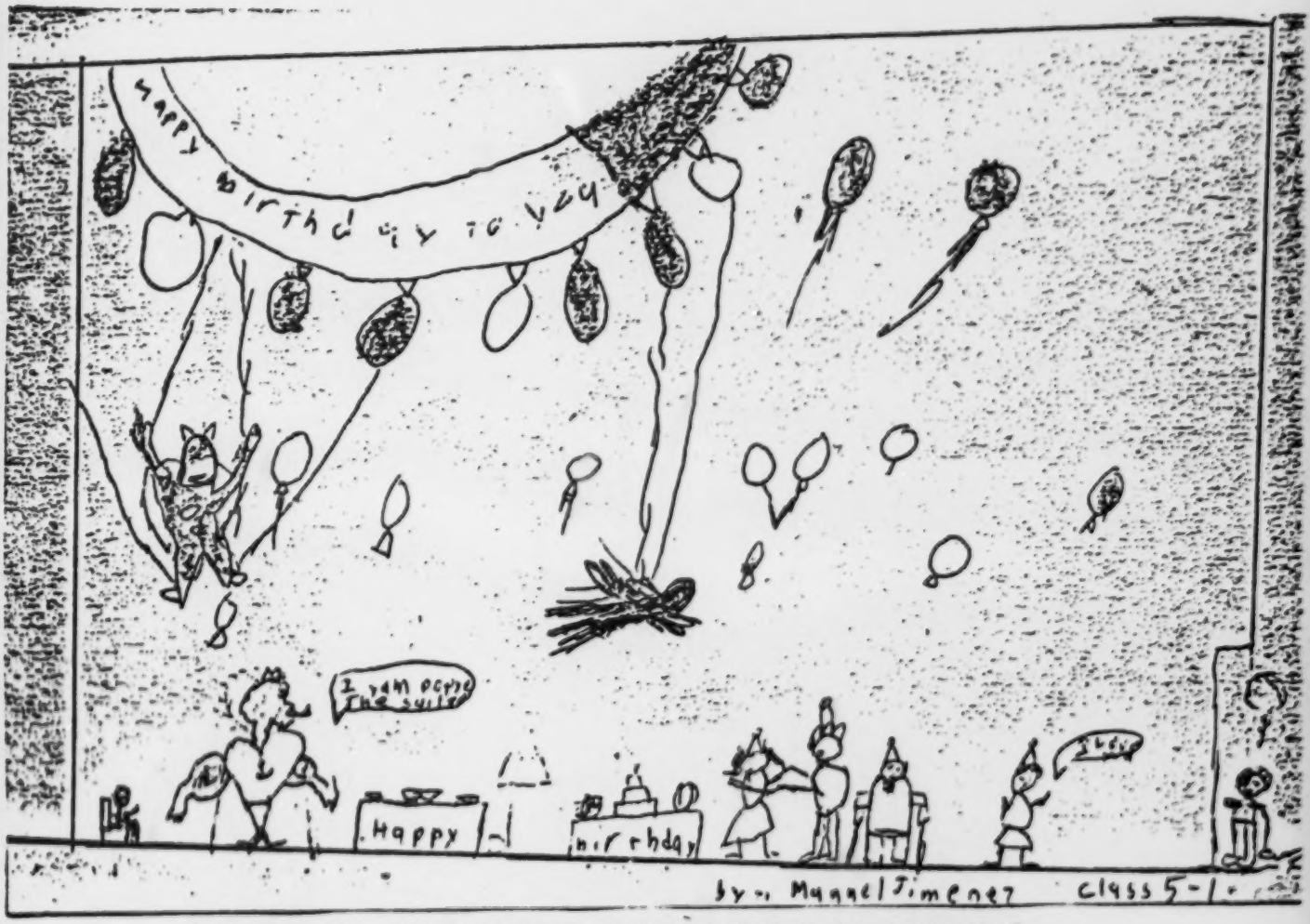
For example, I used a saying from the cartoon, "Ching Chow," of the Daily News. "No man becomes a fool until he stops asking questions." Many ideas kept going through me: "...questions, questions, questions...how important they are and the way they can influence our worlds..." I gave myself a complete rein to all sorts of questions coming to mind: (1) Where do all your feelings go? (2) What happens to the thoughts in your mind? (3) How do you create mind-pictures? (4) What would happen if you took the sun, the moon and the stars and put them together? (5) How do you fly a kite with no string? (6) What happens to all your good feelings? (7) How do you float? (8) Are you a somebody or a nobody? Why? (9) Where is your life, on the inside or outside, or both? (10) What is perfect peace? (11) What would it be like if you just lived in the sky?

And my last question: "What did you just experience as you read this article?"



Language is art. Picture this sentence in your mind:

"As I stepped into the room I saw hundreds of balloons colored red, green, yellow, blue, orange, and white, bouncing off each other, banging against my head, jumping off the wall and floating together like they were in love."



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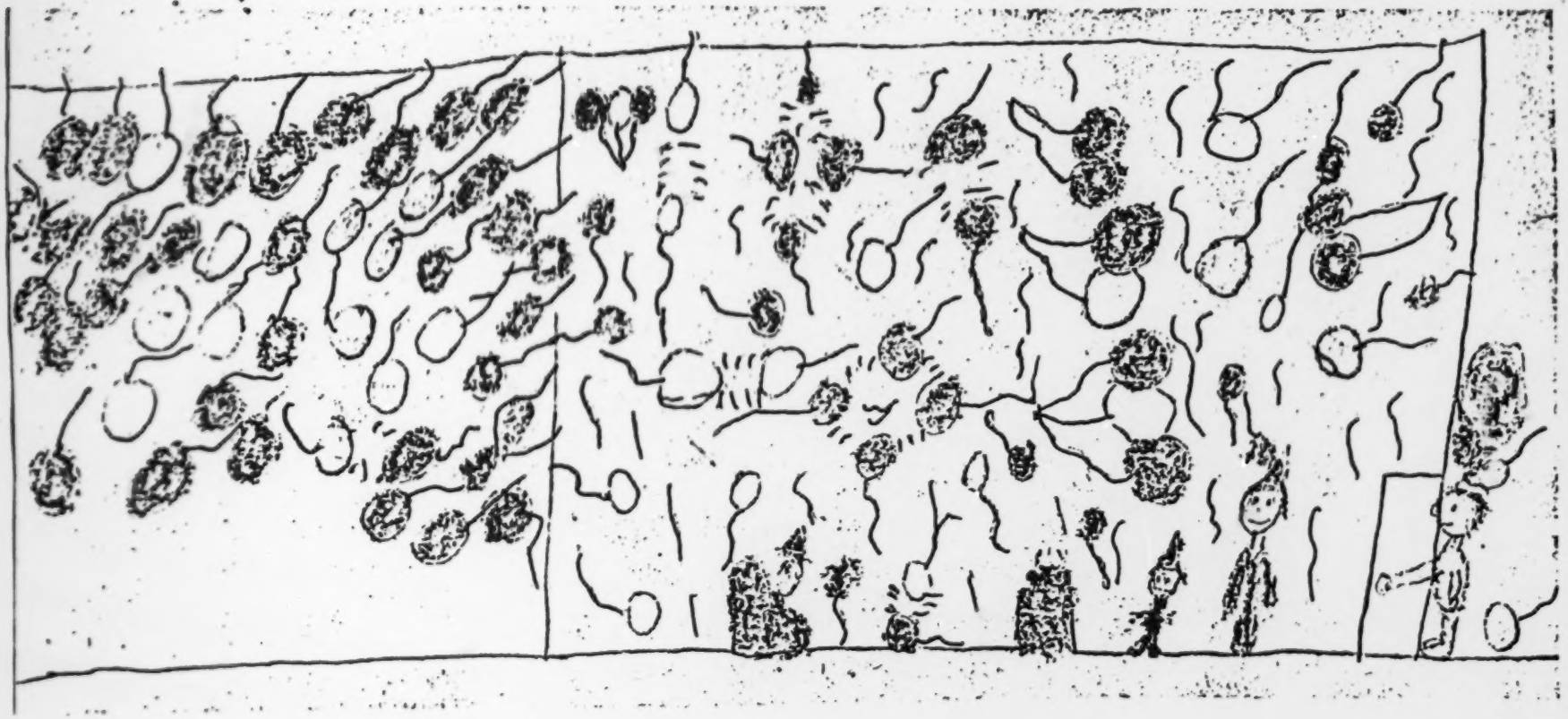

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Diaz Miguel 9/21/81 1.30 Meditation #2

a light flashing
some number
a little bit of black
a saw bumble bee
I saw frankfutes with sausage
hamberger with Ketchup.
I saw my self.

Santos, MARISol 9/1/81 10.30 Meditation #1

I thought when I was counting I felt
Like if I was a cat Because in My
Mine a cats sound came in My Mine
and that I was fighting with anther
cat and I got scared and got Mest up
counting the Numbers.

Casillas Yesenia 9/16/81 10.20 Meditation #1

I was think about something
perone I can not Say
but I was counto 50 to 00
and the times I was 1
year old when I fell of
the bed and I was with
my father and when
I was with angy

Experiences of Counting Backwards from 50 to 1.

Cynthia Santiago 10/26/81 2pm Meditation #73
This morning I felt like if we were in Spring I felt like if the plants were opening again and it turn. Sorta like my mind felt like if the sun was coming out.

Robert Robles 3/8/82 1pm Meditation #73
Sometimes I don't know whether I'm dreaming or real life I should be in bed sleeping right now or can be day dreaming about today.

Monserrate Tachco Meditation #431 en Ingles
Today is my birthday and I am thirty. When the teacher gave me a present I was scared. My age is ten years old. I was going to tell the teacher, but I'm so scared.

Some Examples of Contemplation Experiences